

**Oldsmobile**  
A General Motors Product  
**NEW PRICES**  
1932 Models  
**\$955-UP**  
All owners of new models of Oldsmobile are enthusiastic boosters. There must be a reason. Ask them.  
"Oldsmobile—The Best Thing on Wheels."  
**CUTTING-LARSON CO.**  
1806 Broadway  
At Columbus Circle  
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BRONX  
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No. 2  
**What I know about COLGATE'S RIBBON DENTAL CREAM**  
I know that I could scrape my teeth clean with a soapless, gritty tooth paste, but I know that washing is safer than scouring.  
I know that COLGATE'S is made from non-gritty chalk and pure soap, which will loosen and wash away injurious substances in my mouth.  
I know COLGATE'S cleans my teeth thoroughly and that no dentifrice does more.

**Saxophones**  
**\$76 up**  
Easy to learn. Short period of interesting practice puts you in class earning \$5 to \$15 per evening. We sell the Buescher—used by the greatest artists.  
Very Easy Payments Arranged.  
Free Saxophone Lessons  
Three free lessons in the Tom Brown Saxophone Studio to saxophone purchasers who bring this ad.  
**Selmer**  
117-119 West 46th St.  
(Tribune)

An Exclusive Topcoat  
Louis Berg has developed a rarely exclusive Topcoat of smart and distinguished lines. The model together with several imported fabrics is now on display. The price of \$100 is also an important achievement.  
Fall Suits \$80 and \$90  
**LOUIS BERG**  
Tailor to the Four Thousand  
743 FIFTH AVENUE

**Herter Looms, Inc.**  
841 Madison Avenue  
corner 70th St.  
Tapestries, Antiques, Reproductions, Lamps, Curtain Materials, etc.  
On account of removal to 19 East 55th Street, we offer selections from our  
Entire Stock at  
Discounts from 1/3 to 1/2  
An exceptional opportunity to purchase choice furnishings as low as auction prices.

**ALLEN'S FOOT-EASE DOES IT.**  
When shoes pinch or corns and bunions ache, get a package of ALLEN'S FOOT-EASE, the antiseptic powder to be shaken into the shoes. It takes the sting out of corns and bunions, gives instant relief to smarting, itching, swollen feet, 1,500,000 pounds of powder for the feet were used by our Army and Navy during the war.

**The Theaters—By Percy Hammond**  
**"R. U. R." Is a Tonic Experience With the Theater Guild When It Is, as Usual, in Fantastic Humor**  
"R. U. R." a fantastic melodrama by Karel Capek (in an English version by Paul Selver and Nigel Playfair), presented at the Garrick Theater by the Theater Guild with this cast:  
Harry Dorn... Basil Sydney  
Marie... Mary Bonnell  
Myrtle... Myrtle La Vere  
Helen... Kathlene MacDonald  
Dr. Gall... William Devores  
Mr. Fabry... John Anthony  
Mr. Hallemier... Moffat Johnston  
Mr. Adam... Louis Calvert  
Mr. Berman... Henry Travers  
Nana... Helen Westley  
Radha... John Ruthford  
Helen... Mary Hone  
A Servant... John Roche  
First Robot... Donald Plugg  
Second Robot... Richard Coudie  
Third Robot... Richard Savage  
An account of last night's stimulating adventures among the portents and symbols at the Garrick should begin with definitions.  
The name of the play is "R. U. R.", which, translated from the Czech-Slovakian, means "Rossum's Universal Robots." A robot (pronounced Rubbit) is a mechanical being, adjoined from the laboratories and machines of a Frankenstein family named Rossum, which endowed its product with all the human attributes save a soul and the complements thereof. The robots, after some years of perfecting experiments became the most modern of conveniences. Millions of them did the chores of the world, from stenography to coal-mining, and in so doing lifted their voices in none of labor's sorrowful songs.  
But they were pallid and sullen and there was no beauty in their composition. Hopeless, angular, patterned, non-uniform, sexless and without joy, they dug the sewers, made the beds and earned the dividends for their owners. Triumph of modern engineering, they were masterpieces of physical efficiency, having no appendages, for instance, and a minimum amount of smaller intestines. A robot was never known to smile.  
Rossum's plant included a liver unit, and factories where tons of kidneys, miles and miles of nerves and craters upon craters of knuckles, big toes and vertebrae were turned out each day. As the play begins the Rossum corporation is a little contemptuous of God, for it is able to produce robot-workmen at f. o. b. \$150 a head, fully dressed. Its general manager (Basil Sydney) has hopes that ere long the few privileged human beings who remain upon the planet will be nourished without trouble to themselves, by mechanical servants, strong, willing and supine.  
Somewhere in the second act of "R. U. R." these sinister robot creatures, influenced and incited by the virulent hoot of civilization, take it into their heads to revolt. They have acquired, through propinquity and the help of a radical biologist, the hatred, irritability and selfishness of human beings. One of the errors in their manufacture, it is discovered, is that they were made universal, instead of national. They cling together instead of being at one another's throats, since they are not British, Swedish, Swiss, French or Balkan. The Rossum incorporation hastens to change its formula so that national frontiers may infuriate the robots against one another, but it is too late. "The papers" have been destroyed. These "papers" on suspects are symbolic of the Theater Guild's announcement that "R. U. R." is a melodrama.  
The acute situation wherein the human beings are besieged and attacked by their manufactured monsters is good melodrama, too, though diluted considerably by an inevitable legercity. Many large thoughts are expressed lengthily in the course of this scene, though always in a footnote mood. As a perfect picture of its kind we commend to you the approach of the robots as they enter the drawing-room, where their owners shiver and are courageously afraid. Against a ruddy background they assume frightful, ominous and picturesque postures, reminiscent of the more radical Bolshevik cartoons; and they give you a thrill of several kinds.  
"R. U. R." represents the theater guild again in the fantastic humor in which it and its alacritous audience are so efficacious. It is a fine evening for the super-playgoer, and it gives him cause to connect by its fruitfulness such remote things as I. W. W. and the Garden of Eden, and it is perfectly played by the cast, which, we hope, is published above.

**"Merton of the Movies"**  
Comes to Montauk Stage  
Harry Leon Wilson's satiric shots at the movies were fired across the footlights of the Montauk Theater in Brooklyn last night. His "Merton of the Movies," dramatized by George S. Kaufman and Marc Connelly, has reached the stage through the efforts of George C. Tyler and Hugh Ford. Douglas Fairbanks and Mary Pickford, in a stage play, offered their representatives the bombardment by Mr. Wilson, but instead of withering under the attack, they appeared to spend a very enjoyable evening. The audience, which numbered many other representatives of the picture business and theater folk who had journeyed over from Times Square, seemed to share their enjoyment.  
Merton Gill has stepped out of the printed page into the flesh and blood person of Glenn Hunter, for whom the movie had clerk in Gashville's general store in Simsbury, Ill. He possesses the certificate of motion picture acting. A sombrero on his head, a six-shooter at his side, he rescues the fair maiden from the villain and the maiden being the store's only two dummies. Merton, who aspires to do big things, significant things, in pictures, has as much faith in "Silver Screen" as other people have in the Bible. He actually devotes the printed words about Harold Parmalee and Beulah Baxter, his guiding stars of the screen. Nightly he prays that he may become a great motion picture actor.  
Merton carries his ideals to Hollywood only to have them shattered and replaced by disillusion. He is seen outside the lot, when he meets the Montague girl and secures his first job, again in a society scene at the studio, when the director fires him, and then elsewhere on the lot where a storm-tossed sailing vessel is being shot. Here he learns that Beulah Baxter has a double after all and that she is not keeping faith with the public. The studio effects are excellent and will give audiences realistic glimpses of the mechanics of picture making.  
In the cast with Glenn Hunter are Florence Nash, as the Montague Girl, the slinky double for Beulah Baxter, who pilots Merton around the lot, watches him with a motherly eye, helps him to his big chance and falls in love with him; J. K. Murray, as Lester Montague, the old actor who is usually among those killed off early in every picture; Lucille Webster, as a hardened casting director; Edwin Maxwell, as director; Alexander Clarke, Jr., as Harold Parmalee; Gladys Feldman, as Beulah Baxter, and Lynn Pratt, as a mysterious visitor who turns out to be a former Secretary of Agriculture who has become head of the motion picture industry.

**Shawn and Ruth St. Denis**  
Charming in Dance Drama  
A dance drama in which a prehistoric and Mexican homewrecker won the emperor's hand for his daughter by the potency of his potions was a signal number on the program given by Ruth St. Denis, Ted Shawn and eight of their pupils at the Selwyn Monday afternoon. The program is to be repeated this afternoon.  
From this choreographic play, which was splendidly accented, and spiritedly enacted by Mr. Shawn and two of the pupils, the entertainment tapered to a series of visualizations of classic music, rendered in graceful and at times, prismatic, simplicity. Miss St. Denis was mistress of the fluent line, Mr. Shawn robustly and expertly histrionic. When they joined, as in an ancient Spanish number, and in the Dance of Rebirth, given before an Egyptian setting, they evoked enthusiasm.  
A sequence of animated pictures of the Orient was done skilfully by the principals and company. Misses Martha Graham, Leonore Scheffer and Betty May and Mr. Charles Weidman appeared to be the more advanced pupils.

**Five Headline Acts**  
Popular at the Palace  
Five headline acts crowded each other for first place in the esteem of the Palace Theater audience yesterday. Van and Schenck gave a recital

**Better Home Lighting**  
NOW!  
at the Industrial and Electrical Exposition, Grand Central Palace, 46th and 47th Street and Lexington Avenue, New York.  
Booths 27 to 32 Inclusive  
**The United Electric Light and Power Co.**  
150 East 15th St., New York.

**Today's News Thrift**  
Chocolate Covered Maraschino Cherries  
A one-day special at a "thrifty" price. Lexington Avenue, Arcade.  
**Marquisette Curtains**  
Fine quality Marquisette, finished with 2-inch hem, attached hem and trimmed with lace edge, 24 in. by 24 in. long. Ivory. Third Floor.  
**Waste Paper Baskets**  
Made of sheet steel. Assortment of colors. Flashed metal.  
**Bloomingdale's**  
59th to 60th—Lex. to 3rd Ave.

**On the Screen**  
**Loosely Built Story Mars Inspired Acting of Barthelmess in "The Bond Boy"**  
By Harriette Underhill  
If any one ever tells us again that a picture is going to be as good as "To Be or Not to Be" we shall answer, "I do not believe it." We came to this conclusion only after seeing "The Bond Boy" at the Strand yesterday. The author of "The Bond Boy" seems to have said, "Now, here is a situation which we must have in this picture, and here is another, and here is another, but just how to arrive at them is what I have not figured out as yet, and he never did figure it out very satisfactorily, it seems to us.  
Richard Barthelmess is Joe Newbolt and he and his mother are living in an old cabin in the Tennessee mountains. There is a nice old man named Colonel Price living in the village, and one day he meets Joe in the postoffice and says, "I'll give you \$30 a month to come and work for me." Now, there didn't seem to be any reason why the colonel should suddenly think of this, but you learn later that it is necessary to make the scene more harrowing when the boy reaches home and leaving from his mother's lips that she has bound him out to Isom Chase at \$10 a month, the sum to go toward paying the back rent for the shack in which they live.

**"Gimme a Thrill," at the Central, Is a Good Revue**  
Is Elaborately Costumed and Staged; Has Unusual Dancing; Chimpanses Are Amusing  
"Gimme a Thrill" is the revue at the Central Theater, and the stars of the piece, aided by Max and Moritz, the trained chimpanzees, fill out the latter half of the evening with their individual acts. The various revues presented gave the audience a great deal of pleasure, being elaborately costumed and staged. It is a good entertainment, with unusual variety.

**No Blood Test for Bull**  
DIXON, Ill., Oct. 9.—A nine-year-old bull, for which a farmer demanded a blood test similar to that required recently to determine a child's parentage in California, was awarded to one of the contestants in a justice of the peace court here today. The bull, the justice decided, on the basis of a veterinarian's report, underwent a change of blood every two years in common with other bovines, hence a test would be inconclusive. The losing farmer said he would appeal.

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**Reality Destroyed**  
This is the first false step, for nothing in the situation which seems real, as the colonel's proposal for Isom to leave on his bicycle and ride away to meet his mother of the good luck, but he gets a flat tire on the way home and so arrives just as Isom is going out of the door with the signed paper as he will.

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**SHUBERT VAUDEVILLE**  
Twice Daily 2:15 & 7:15  
10 STAR ACTS AND GIRLS.  
**JOHNSON'S 59th St.**  
Greatest Musical Hit of Ages  
**BLOSSOM TIME**  
2 TRIUMPHANT YEAR  
Evrs. 8:30, 10:15, 11:30  
MAT. COLUMBUS DAY AND SAT.  
**POPULAR MAT. TOMORROW**  
**CAT IN THE HAT**  
Extra Mat. Thurs. (Col. Day)

**LITTLE WEST 41ST ST.**  
Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
**MADGE KENNEDY**  
**SPITE CORNER**  
BAYES Theatre, West 41st St., Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
3RD EAST SIDE, WEST SIDE MONTH  
WITH MARGUERITE MAXWELL

**BIGGEST THRILL**  
IN TOWN!  
JOSE E. SHEFFER  
**ARNOLD DALY**  
"ON THE STAIRS"  
Bulletin of FAMOUS THIRD ACT  
10:20 FIRST GASP  
10:30 FIRST SCREAM  
10:35 FOUR WOMEN SHRIEK  
10:36 MAN CALLS OUT TO THE ACTORS  
10:37 WOMAN RUNS OUT GASPING  
10:41  
10:53 ELECTRIC TENSITY  
10:55 WOMAN TEARS SLEEVE  
10:56 WOMAN ESCORTS COAT  
10:57 ELEVEN WOMEN CALLS  
Sedatives furnished by the management  
**PLAYHOUSE**  
W. 42d St., Evrs. 8:30, 10:15, 11:30  
MATINEE COLUMBUS DAY & SAT.

**THE THEATRE GUILD Presents**  
**RUTH ST. DENIS**  
GARRICK THEATRE, 65 WEST 87TH  
HOLIDAY MATINEE THURSDAY  
**RITZ THEATRE**  
Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
**"BANCO"**  
A Gay Comedy.  
By Glenn Barringer, Alfred R. Lunt.  
With LOLA FISHER & ALFRED LUNT.  
**ASTOR THEATRE**  
Twice Daily 2:30-4:30-6:30  
"REALITY OF A NATION"  
**REXINGRAM**  
"TRIFLING WOMEN"

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Grace George in "To Love," at Bijou; Hale Hamilton in "Swifty," at Playhouse  
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BOOTH 45th St., W. of B'way, Evrs. 8:30, 10:15, 11:30  
MAT. TOM. COL. DAY AND SAT.  
**"REVUE MARIUS"**  
with KOUSNEZOFF  
**COMEDY THEATRE**  
414 E. B'way, Evrs. 8:30, 10:15, 11:30  
THURS. & SAT. An Unusual Comedy Hit  
**SHUBERT THEATRE**  
44 W. of B'way, Evrs. 8:30, 10:15, 11:30  
MAT. THURS. COL. DAY & SAT.  
**GREENWICH VILLAGE FOLLIES**  
Fourth Annual Production

**49TH ST. THEATRE**  
Evrs. 8:30, 10:15, 11:30  
MAT. TOM. COL. DAY AND SAT.  
**SUPER-MYSTERY PLAY**  
**WHISPERING WIRES**  
HAS THE TOWN TALKING!  
MAXINE ELLIOTT's 39th St., Evrs. 8:30, 10:15, 11:30  
MAT. COL. DAY & SAT. 2:30  
LAST WEEK **FOOLS ERRANT**  
**AMBASSADOR THEATRE**  
40TH ST., NEAR BROADWAY, EVRS. 8:30, 10:15, 11:30  
MATINEE TOMORROW, COLUMBUS DAY AND SATURDAY.  
**INTERNATIONAL MUSICAL SUCCESS**  
**THE LADY IN ERMINE**  
with WILDA BENNETT  
**REPUBLIC**  
West 42d St., Evrs. 8:30, 10:15, 11:30  
MAT. WED. THUR. SAT. 2:30  
**ANNE NICHOLS' Laughing Success**  
**Abies Irish Rose**  
39th St., Evrs. 8:30, 10:15, 11:30  
MAT. WED. THUR. SAT. 2:30  
**THE MONSTER**  
EMMETT CORRIGAN  
EXTRA MATINEE THURSDAY (COL. DAY)

**COAL SHORTAGE**  
IS NOT THE REASON  
**WHY MEN LEAVE HOME**  
IS PROVEN BY  
AVERY HOPWOOD'S Laughing Success.  
West 45th Street, Evrs. 8:30, 10:15, 11:30  
MAT. WED. SAT. 2:30  
**MOROSCO**  
EXTRA MAT. THURSDAY  
**ELTINGE**  
Theatre, W. 42d St., Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
**FLORENCE REED**  
"EAST OF SUEZ"  
By W. SOMMERSET MAUGHAM

**44TH ST. THEATRE**  
Twice Daily 2:30-4:30-6:30  
WILLIAM FOX presents  
**THE MONTE CRISTO**  
Sensational Triumph  
"THE WORLD IS MINE"

**Every Corset Satisfactorily Fitted**  
**Redfern Corset Shop**  
370 FIFTH AVENUE  
JUST ABOVE 45th STREET  
New Amsterdam Theater last night after an absence of two months because of illness.  
"Lateness In" which will open in Atlantic City on October 23, has in its cast: Arthur Mitchell, E. J. Grandin, M. G. Glendinning and Regina Valery. The company numbers fifteen players.  
Gilbert Miller, in conjunction with Wagoner & Kasper, plans to present on the Broadway in which James T. Powers will return to the stage. The new production will begin on October 23. The out of town opening will take place on November 7.  
William De Mille's Paramount production, "Clarence," with Wallace Reid, playing the role of the blind man, is the lead. At the Rialto, Miss Minter and the "Lady," a pictorialization of the Clyde Fitch play.  
"Sun Up," a three-act play by Lela Young, has been placed in rehearsal at Lee Kugel.  
"The Four Seasons" will be the title of the new production which the Minsky Bros. will produce at the Rialto. The play, by L. A. Marchand, a Paris production, will be associated in the production.  
Rehearsals of "Baron von Rittberg," by Philip Barthelmess, which Louis Werthe will present out of town on November 7, began yesterday. Included in the cast are Arthur Mitchell, M. G. Glendinning, Lillian Tashman, Edna May, M. G. Glendinning, Charles Laite, Ruth Hammond, Josephine, and William Fox.  
Register or lose your vote!  
Registration all this week, daily from 5 p. m. to 10:30 p. m. and on Saturday from 7 a. m. to 10:30 p. m.

**NEW AMSTERDAM THEATRE**  
POP. MAT. WED. & SAT.  
**ZIEGFELD FOLLIES**  
Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
TO-NIGHT AT 8:15 SHARP  
MAX SPIEGEL Will Present  
**NORA BAYES**  
IN THE NEW MUSICAL PLAY  
"QUEEN O' HEARTS"  
**MOLLY DARLING**  
AT THE LIBERTY  
IS THE FUNNIEST MUSICAL HIT IN TOWN  
Special Mat. Thurs. (Col. Day)  
Equity 48th St., Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
"A real night with a big show."  
Extra Mat. Thurs. (Col. Day)  
Prices 50c to \$2.50  
Extra Mat. Thurs. (Col. Day)  
Prices 50c to \$2.50

**EMPIRE THEATRE**  
Broadway and 48th St., Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
**HENRY MILLER**  
**RUTH CHATTERTON**  
in HENRY MILLER'S  
**"LA TENDESSE"**  
"A big play, a great play, its theme is a love story, its plot, its action, its life itself, for it is a play about a play."  
**HENRY MILLER'S** 124 W. 43 St. at 43rd  
**INA CLAIRE**  
AND CO., including BRUCE MURRAY, in the "PREPOSTEROUSLY CLEVER" COMEDY  
**?The Awful Truth?**  
**KNICKBOCKER THEATRE**  
Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
**"A REAL BLUEBLOOD AMONG SHOWS."**  
**AL. ERLANGER'S Musical Production**  
**THE YANKEE PRINCESS**  
(Adapted from Emmerich Kalman's European Success, "DIE RAJADINDEN")

**HUDSON**  
GEO. M. COHAN  
THE HIT OF THE TOWN  
**SOFTY IN LONDON**  
A HOWLING SUCCESS  
EXTRA MAT. THURS. (COL. DAY)  
DAY, THURS., OCT. 13—SEATS NOW  
**LYCEUM**  
West 45th St., Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
**THE IRRESISTIBLE HIT!**  
DAILY MATINEE  
**FRANCES STARR**  
**"SHORE LEAVE"**  
FRAZEE WEST 42d St., Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
**WILLIAM COURTENAY**  
HER TEMPORARY HUSBAND  
SEATS SELLING 3 WEEKS  
**GAIETY**  
B'way, 46th St., Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
"Season's Best Play," Tribune  
"Season's Best Play," Tribune  
EXTRA HOLIDAY MATINEE THURS.

**GREENWICH VILLAGE THEATRE**  
Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
**"A FANTASTIC FRICASEE"**  
"A DISH WORTH TASTING," World  
**FULTON**  
46th St., W. of B'way, Evrs. 8:30, 10:15, 11:30  
MAT. THURS. SAT. 2:30  
THE SMARTEST SHOW IN TOWN  
**EDWARD ROYCE**